

CD 2012--63



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

2012-13
season

The Gryphon Trio

Artists-in-Residence

Monday, October 1, 2012
7:00 p.m. Walter Hall
Edward Johnson Building

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THE GRYPHON TRIO

Artists-in-Residence

Annalee Patipatanakoon, violin

Roman Borys, cello

Jamie Parker, piano

with

James Campbell, clarinet

PROGRAM

Johannes Brahms

1833-1897

Trio in A minor, for piano, clarinet and cello, Op. 114

- ③ Allegro
- ④ Adagio
- ⑤ Andantino grazioso
- ⑥ Allegro

① Talking

Samuel Bayefsky

b. 1992

To be patient is to suffer (2012)

for violin, cello and piano

②

INTERMISSION

Antonín Dvořák

1841-1904

Piano Trio in E minor, Op. 90 (Dumky)

- ⑦ Lento maestoso - Allegro vivace
- ⑧ Poco adagio - Vivace non troppo
- ⑨ Andante - Vivace non troppo
- ⑩ Andante moderato - Allegretto scherzando
- ⑪ Allegro - Meno Mosso
- ⑫ Lento maestoso - Vivace

⑬ Encore: Beethoven Clarinet trio: mv.

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Program Notes

JOHANNES BRAHMS (1833-1897)
Trio in A minor, for piano, clarinet
and cello, Op. 114 (1891)

"The clarinet cannot be blown more beautifully than by this Mühlfeld," Brahms said in his customary terse manner after hearing the Meiningen court orchestra. Richard Mühlfeld was well established at the Meiningen court, initially as a violinist, and later as a self-taught clarinetist. For a week, Brahms asked the clarinetist to play piece after piece. Mühlfeld's refined sound and elegant phrasing would free the writer's block in what Brahms, not yet 60, already regarded as the twilight years of his life. Mühlfeld's sensitive musicianship would help him crown an already rich catalogue of chamber music compositions.

The Clarinet Trio that Brahms began rehearsing with Mühlfeld and Robert Hausmann (cellist of the Joachim Quartet) in November 1891 is one of the masterpieces of the chamber music repertoire. The cello's simple opening Allegretto establishes an A minor quality of nostalgia and longing that is to permeate the work. Throughout, Brahms continues to refine his extraordinary ability to weave constantly evolving, contemplative music from compressed germs of an idea, simultaneously varying and unifying the flow of the music.

The slow movement has a calmness and serenity that is striking even among Brahms' slow movements. In it, clarinet and cello weave intricate contrapuntal threads and overlap registers and sonorities in the subtlest of ways. There's self-humour in the graceful waltz that follows, as though Brahms is offering a gentle parody of his own earlier waltzes. His nostalgia for the innocence

of times past combines with a knowing awareness of the present and the effect is delicious. The finale is a highly compressed movement with considerable rhythmic tension within its fiery arguments. Essays have been written on the sheer technical craft that Brahms displays within its pages. But no-one expressed their admiration for Brahms's craft more generously than the German composer Max Bruch (in conversation in 1907 with the American violinist Arthur Abell): "Brahms was a far greater composer than I am for several reasons. . . There was never anything to quarrel about in my music as there was in that of Brahms. I never outraged the critics by those wonderful, conflicting rhythms, which are so characteristic of Brahms. Nor would I have dared to leave out the sequences of steps progressing from one key to another, which often makes Brahms's modulations so bold and startling. Neither did I venture to paint in such dark colours – à la Rembrandt, as he did. All this, and much more, militated against Brahms in his own day, but these very attributes will contribute to his stature 50 years from now, because they proclaim him a composer of marked originality. I consider Brahms one of the greatest personalities in the entire annals of music."

SAMUEL BAYEFSKY (b.1992)
To be patient is to suffer (2012)

Samuel Bayefsky studied music at the Claude Watson School for the Arts in Toronto. The Claude Watson program continued at his high school, Earl Haig, where he became president of the Arts Council. There, under the guidance of Alan Torok, Sammy had the opportunity to write a short piece for the Gryphon Trio. The

reading sessions were a valuable experience for the composer, who was also studying with Andrew Staniland at the time.

Following graduation, Sammy travelled to Italy to hear the performances of some of his pieces at the HighScore Music Festival, where he was the youngest participant. Since then he has been studying piano and composition at the Faculty of Music with Christos Hatzis and Norbert Palej. Now in his third year, Sammy is grateful to have a second opportunity to hear a work performed by the Gryphon Trio. *To be patient is to suffer* refers to the origins of the word 'patience'; waiting can often be torturous. Musicologist Ingrid Pustijanac has noted that "Bayefsky's music is characterized by the great energy his works emanate," (HighScore Proceedings, 2010). And sure enough, this piece is both restrained and explosive.

ANTONÍN DVOŘÁK (1841-1904)
Piano Trio in E minor, B166, Op. 90
(Dumky) (1890-91)


The *dumka* and its cousin the *furiant* are the two most distinctive folk-like elements in Dvořák's music. He first used the first of the terms in a *Dumka* for piano, Op. 35 of 1876, distilling its contrasting moods of sadness and joy from the *dumka*'s origin two or three centuries earlier in epic Ukrainian and later Slavonic folk music. Thereafter, he continued to use the idea in his *Slavonic Dances*, in three of his chamber works and, most radically of all, in the last of his four surviving piano trios, the one we know by the plural form of the word, *Dumky*. "At the moment, I am working on something very small, indeed very small," Dvořák wrote to his friend Alois Göbl in November 1890, quite minimizing the fundamental way he was re-thinking the structure of the piano trio.

"These are little pieces for violin, cello and piano. The work will be both happy and sad! In some places, like a meditative song in others like a joyful dance."

Dvořák's 'Dumkas for Piano Trio' include no less than six movements – six successive *dumky*, each with the characteristic happy-sad contrast that Dvořák wished to introduce to the traditional sonata structure. The first three lead from one to another, linked to some extent by their key relationships, by their pacing and by the shared emotional swing. To this extent, they can be viewed as corresponding to the first movement of the traditional piano trio – although, in doing so, we tend to underestimate the originality of Dvořák's concept. Both the fourth and the fifth *dumky* tend to focus on a single mood: the fourth, with its rather sombre, arch-like theme, being the slow movement and the exuberant fifth, the scherzo. The finale swings back and forth between melancholy and extreme exultation. Indeed, these carefully calculated contrasts throughout the trio help give the music the logic and consistency that brought immediate success with both performers and audiences.

Dvořák himself gave the first performance with the violinist Ferdinand Lachner and the cellist Hanus Wihan, for whom he was later to write the Cello Concerto. The occasion was an 1891 concert where Dvořák, now a fully mature and recognized composer, was to receive an honorary degree from Charles University in Prague. The success of the work led the musicians to perform the work on a 40-concert tour of Bohemia and Moravia immediately before Dvořák left his homeland to take up a two-year appointment in New York.

Biographies

 JAMES CAMPBELL has followed his muse to five television specials, more than 40 recordings, over 30 works commissioned, a Juno Award (*Stolen Gems*), a Roy Thomson Hall Award, Canada's Artist of the Year, the Queen's Golden Jubilee Medal and Canada's highest honor, the Order of Canada.

Called by the *Toronto Star* "Canada's pre-eminent clarinetist and wind soloist", James Campbell has performed solo and chamber music concerts in 30 countries in many of the world's great concert halls: London's Wigmore and Queen Elizabeth Halls, Amsterdam's Concertgebouw, Tokyo's Suntory Hall, Paris's Theatre Champs-Elysees, Washington's Kennedy Centre and Symphony Hall, Boston. He has been soloist with over 60 orchestras, including the Boston Pops, the London Symphony, the London Philharmonic, the Russian Philharmonic, and the Montreal Symphony and has performed Copland's Clarinet Concerto four times with Aaron Copland conducting. He has appeared over 30 string quartets, including the Amadeus (when he replaced an ailing Benny Goodman on a tour of California), Guarneri, Vermeer, New Zealand, Fine Arts, Allegri and St Lawrence Quartets.

Of Campbell's extensive discography many have won international acclaim. His recording of the Brahms Clarinet Quintet with the Allegri Quartet was voted "Top Choice" by BBC Radio 3 and the *London Times* and *Stolen Gems*, a recording of chamber classics, won a Juno Award. James has recorded with the London Symphony (the world premiere recording of Brahms Sonata Op. 120 No. 1 orchestrated by Luciano Berio and Weber Concerto No.1), the Philharmonia (Debussy Premier Rhapsody), the London Philharmonic

(Saint-Saens *Tarantella*), and the NACO (Mozart and Copland Concertos). Sony Classical has recently re-released his recording of the Debussy Premier Rhapsody with Glenn Gould.

Since 1985, James Campbell has been Artistic Director of the Festival of the Sound, the annual summer Canadian chamber music festival, and has programmed over 1,300 concerts for the festival. Under his direction the Festival has traveled to England, Japan, and the Netherlands and it has been the subject of documentaries by BBC Television, CBC Television and TV Ontario.

Campbell is the subject of numerous features and cover stories in *Clarinet Magazine* (USA), *Clarinet and Sax* (UK), *Piper Magazine* (Japan), *Gramophone*, and in the book *Clarinet Virtuosi of Today*, by British author and clarinet authority Pamela Weston.

James continues to explore and expand musically, his most recent collaboration being Spirit '20, created at Festival of the Sound in 2010. The six member ensemble explores the music of the roaring 20's in new and innovative ways.

James Campbell is an alumnus of the University of Toronto's Faculty of Music. Since 1988, he has been Professor of Music at the prestigious Jacobs School of Music, Indiana University. He is a visiting professor at the University of Toronto in 2012-13, coaching student performers during his visits.

Having impressed international audiences and the press with their highly refined, dynamic performances, the **GRYPHON TRIO** has firmly established itself as one of the world's preeminent piano trios. With a repertoire that ranges from the

traditional to the contemporary and from European classicism to modern-day multimedia, the Gryphons are committed to redefining chamber music for the 21st century.

Pushing the boundaries of chamber music, the Trio has commissioned and premiered over seventy-five new works from established and emerging composers around the world, and has collaborated on special projects with clarinetist James Campbell, actor Colin Fox, choreographer David Earle, and a host of jazz luminaries at Lula Lounge, Toronto's leading venue for jazz and world music. Their most ambitious undertaking to date is a groundbreaking multimedia production of composer Christos Hatzis's epic work *Constantinople*, scored for mezzo-soprano, Middle Eastern singer, violin, cello, piano, and electronic audiovisual media, which they have brought to audiences across North America and at the Royal Opera House in London.

Gryphon cellist Roman Borys is in his fifth season as Artistic Director of the Ottawa's Chamberfest, the largest festival of chamber music in North America, where the Trio has been a mainstay since the festival's inception in 1994. Annalee Patipatanakoon and Jamie Parker serve as the OICMS's Artistic Advisors.

The ensemble-in-residence at Music Toronto for ten years, the Gryphon Trio tours extensively throughout North America and Europe. The group's flagship educational project *Listen Up!* launched in the 2010-11 season in Almonte, Ontario. Created by the Trio in collaboration with

composer Andrew Staniland and music educator Rob Kapilow, *Listen Up!* involves an entire school in the creation of a new work for choir and piano trio. The project continued in the communities of Hamilton and Midland, Ontario, in 2011-12 and will travel to Ottawa, Ontario and Winnipeg, Manitoba in coming seasons.

The Trio's fifteen celebrated recordings are an encyclopedia of works by Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Dvořák, Lalo, Shostakovich, and Piazzolla. Their most recent recording of piano trios by Ludwig van Beethoven was acknowledged with a 2011 Juno Award from Canadian Academy of Recording Arts and Sciences in the Best Classical Album: Solo and Chamber Music category. This was the Trio's second Juno Award, having previously won for their 2004 release *Canadian Premieres*, featuring new works by leading Canadian composers.

Deeply committed to the education of the next generations of audiences and performers alike, the Gryphons take time out of their busy touring schedule to conduct masterclasses and workshops at universities and conservatories across North America, and are Artists-in-Residence at the University of Toronto's Faculty of Music and Trinity College. In addition to *Listen Up!*, the Trio's educational initiatives include a series of in-depth lecture performances with composer Gary Kulesha that examine the art of chamber music through the centuries, and the Young Composers Program in Toronto's Claude Watson Arts Program at Earl Haig Public School.

UPCOMING CONCERT FEATURING THE GRYPHON TRIO

Monday, March 25, 2013

Celebrating the 60th birthday of faculty composer Christos Hatzis, the Gryphon Trio performs excerpts from Hatzis' Juno Award-winning *Constantinople*. The concert also features his String Quartet No. 2 performed by the Penderecki String Quartet.

Thank you for your support!

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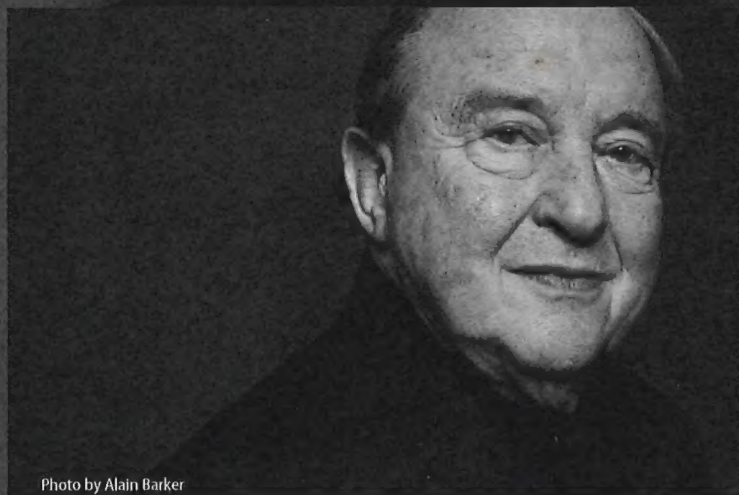


Photo by Alain Barker

Menahem Pressler

2012 LORAND FENYVES RESIDENT ARTIST

Founding member and pianist of the legendary Beaux Arts Trio, Menahem Pressler has established himself among the world's most distinguished and honoured musicians, with a career that spans over five decades. Now in his 87th year, he continues to captivate audiences throughout the world as performer and pedagogue, performing solo and chamber music recitals to great critical acclaim while maintaining a dedicated and robust teaching career.

Monday, November 26, 2012

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Featuring Brahms' Piano Quintet and other works

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Call the Box Office at 416-408-0208

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MASTER CLASS

10:00 am - 12:00 noon. Walter Hall. Free



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